

BULLETIN

THE ART INSTITUTE OF CHICAGO

VOLUME XL NUMBER 6
IN TWO PARTS: PART ONE



Heads of Six of His Servants by Hogarth. National Gallery

NOVEMBER 1946

HOGARTH, CONSTABLE AND TURNER

What Do They Mean Today?



Marriage à la Mode: The Death of the Countess by Hogarth. Tate Gallery

The loan from England of many of the greatest paintings by Hogarth, Constable and Turner has given us a chance to look closely at their art again and study it freshly. In London I always find myself viewing the English School last. The magnificence of Italian, Flemish and Dutch pictures spread out in the National Gallery is so amazing that England's painters naturally play a secondary role. Or when I make a pilgrimage to the Tate and walk through room after room of Turner, I come away bewildered by what I feel to be a mixture of grandiloquence, genius and questionable taste. Now that we have a succession of English masterpieces in Chicago we can judge them by our own standards. How do they look, divorced from their setting? What do they mean in terms of today's aspirations?

There are millions of old pictures preserved in the world but, sadly enough, most of them are dead. Museums and collectors who reverently preserve them sometimes can't realize the fact. At any period only a few thousand old paintings can have definite meaning; only those artists of the past who unconsciously nourish today's art are alive and vital. The rest are dormant, waiting for resurrection, and with the unpredictable whirl of fashion, some will rise again, to be admired and fought over. So it is with the British portrait school, a little while ago so fashionable—and so expensive. Twenty-five years back when Sargent was seriously hailed as "the greatest painter since Velázquez," the aristocratic Duchesses of Reynolds and the poetic Lords of Gainsborough were drawing-room favorites. Today, we are somewhat bored with elegance and discreet flattery. Eighteenth century English portraits are being more and more dismissed as "furniture pictures." They look their best in the lovely Georgian interiors for which they were painted and not in the scrutinizing light of the museum.

When the Art Institute discussed the present exhibition with British authorities it was interesting that they preferred not to send more Gainsboroughs and Romneys to America. Sir Kenneth Clark, then Director of the National Gallery, proposed that Hogarth—here little known as a painter—and Constable—few of whose works are owned in the United States—should represent English genius. We suggested adding Turner. Americans have never had a chance to see his greatest work separated from the many minor pictures which clutter his reputation. Besides, he was an overwhelming influence on painters of our Hudson River School, many of whom traveled to London and were impressed by his romantic sweep and vision. And so the exhibit became a trio of those English masters who are most significant in 1946.

Only in our day has Hogarth's merit as a painter been fully recognized. In the eighteenth century his fame as an engraver completely overshadowed his ability on canvas. The artist, himself, was much to blame for this state of affairs. He regarded himself as a "writer of Comedy with a pencil" and friends like Henry Fielding, Dr. Johnson and David Garrick stressed his dramatic and literary side. *Marriage à la Mode* is clearly patterned on the theater; here are a series of "stills" from a six-act drama, the actors seized in characteristic moments and the settings, costumes and properties carefully keyed to the mood. There is truth in what Charles Lamb wrote of Hogarth: "Other pictures we look at, his we read." But today the satire and period references in *Marriage à la Mode* have largely evaporated. If we want to "read" the eighteenth century we can do it better in *Tom Jones* or *A Sentimental Journey*.

Hogarth, fortunately, has another side. Look again at the *Marriage* series and you will see

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*Turner. The Bay of Baiae,
with Apollo and the Sibyl*

Tate Gallery





how the artist taught himself to compose these hundreds of details into a picture. From Italian, French and Flemish sources, Hogarth derived a theory of rhythm, a "line of beauty," as he called it, by which he wove his figures into design. In *A Country Dance*, we can see how he opposes curves, one to another, and how he balances the lights and darks, to suggest the animation of the scene. British painting before him had been static; little figures were separated one from another with no compositional link. But Hogarth expressed, in a perfectly English fashion, some of the exquisite rococo movement of a Watteau.

Look, too, at his modest, muted color. *Marriage à la Mode* has charming passages of dulled greens and rose, yellow and warm greys and browns. Hogarth, moreover, was an excellent craftsman. His canvases have retained their freshness while many of Reynolds' more pretentious experiments with technique have faded and crumbled, leaving phantoms behind.

Even when, in *O the Roast Beef of Old England*, Hogarth seems to foretell the fussy painting of the nineteenth century, we can see, beneath the detail, how broadly he handled his masses and brushed on his highlights. There is a sense of airiness and space in such a canvas which is wholly absent in the dead, photographic rendering of Meissonier and Detaille—men who painted with the photographic eye.

It is a pity that Hogarth lacked portrait commissions. The remarkable canvas, *Heads of Six of His Servants*, is not only sharply observed. Deftly it builds up form through sensitive brush drawing. And when he set down the lively and spontaneous *Shrimp Girl* he showed himself a master of quick impression anticipating, by a century, painters like Manet and Renoir.

For these qualities I feel that Sir Kenneth Clark in the introduction to our catalogue has somewhat underrated Hogarth. He criticizes the artist for preferring memory drawing to studies from nature but so, too, did Goya and Daumier. He rightly deplores the direction

The Hay-Wain by Constable
National Gallery

which English genre painting took from Hogarth's example, its anecdotal, illustrative side. But that was hardly the artist's fault. He finds the painter, in comparison with the Dutch little masters, "provincial." But to me, Hogarth, at his best, can be placed next to Chardin, whom he occasionally rivals in tact and sensibility, if not in austerity and power of design.

Today in England Constable is probably their most popular native painter. This winter when the Victoria and Albert Museum took its pictures out of storage after six long years of hiding, and arranged a Constable exhibition, artists of every taste, as well as the public from every walk of life, stood amazed before his freshness and vigor. It is popular to trace Con-



stable's technical inventions down the nineteenth century. We know what a stir his broken greens and aerial perspective made in sophisticated Paris when *The Hay-Wain* was shown there in 1824. We have often been told that Delacroix hurried home to repaint his big salon picture, *The Massacre at Chios*, after he had seen *The Hay-Wain* and we realize that other Constables in France helped to influence Corot and Rousseau and the members of the Barbizon School.

But a hundred years after Constable's death, his "scientific" side is no longer exciting. Rather it is the artist's power over nature that moves us, his deep feeling for the humblest bit of landscape. In the fields and along the

coast, Constable painted that amazing series of sketches which fill a whole room in the exhibit. Not only does he capture the shifting light and color and atmosphere of these scenes; they are imbued with a profound emotion. Note how broadly they are touched in; observe how Constable sees with the eye of a true painter, sweeping together his various elements into unity.

When he came to build his large compositions he was often less successful. At his best, as in *The Leaping Horse* and *The Hay-Wain*, Constable not only organized his impressions but enriched and enlarged them through a firm understanding of the principles of the old masters. For this reason I prefer these finished

works to the large full-scale studies of them in the Victoria and Albert Museum, suggestive and powerful as these preparatory sketches are. At other times—particularly in his early work—he overfinished the surfaces. Always, he sought for what he called *chiaro scuro* by which he meant depth and space. And Sir Kenneth Clark, in his re-evaluation of Constable in the catalogue, well points out that in the late great works of the painter, like the Art Institute's Stoke-by-Nayland, Constable is an expressionist. So familiar has he become with his motifs, that he composes them according to his inner passionate feelings. No longer does he compromise with the taste of his time; the palette knife replaces the brush and the whole canvas is raised to the emotional power of one of his little sketches.

For a century we have been inclined to look at Turner through Ruskin's eyes. The author of *Modern Painters* was so eloquent a spokesman and so brilliant a writer that the public accepted his verdict that Turner was a "scientific" realist. That may have been the way to convince our grandparents, intrigued as they were by the scientific materialism of the nineteenth century. (A few years later, defenders of the French Impressionists were to point out that Monet and Pissarro were also applying the new theories of optics in their works.)

But today, it is the restless power, the great sweep and gesture, of Turner which has meaning. Calais Pier is a baroque painting, a revolutionary return, on the artist's part, to the drama of darks and lights which he found in the seventeenth century masters. By 1803, when it was painted, Turner had abandoned the neat neo-classical formulas of the eighteenth century. Like Goya, who went back to Rembrandt when he found the rococo style too slight to express the violence of his feelings, Turner refuses the limitations of the age into which he was born. One by one through the pictures that followed, he showed England that he could outstrip the classical painters then so much in vogue, redoing Claude and Poussin,

Titian and the Dutch marine painters, to his own taste.

At times he would pause in these fantastic efforts and paint an unaffected scene like *Frosty Morning* which the British rate today as perhaps his greatest work. To this I cannot agree. The canvas undoubtedly has national meaning beyond its artistic significance. Likewise we tend to overpraise certain paintings by Winslow Homer because they seem "so American."

Turner's exaggeration of textures (he must, I think, have used an underpainting of tempera, and glazed over it with oils) as well as his complete and growing abandonment to light are other baroque traits. Only he went further by discovering that light and color in a painting could perform a total function. Darkness was discarded and weaving, shimmering veils and touches of color suggested space and solidity and depth. This was Impressionism forty years earlier and it is no wonder that when Monet and Pissarro were in London in 1870 as refugees during the Franco-Prussian War, they were thunder-struck by Turner's experiments. Turner learned much from his own water colors; on paper he could suggest and abbreviate before he dared to apply these inventions to oil, and what Sir Kenneth Clark calls his "ethereal delicacy of texture" was first worked out in many of his amazing water colors of Switzerland and Italy. *Rain, Steam and Speed*, and *Norham Castle* are two such examples in oil showing his final power to create visionary impressions by the slightest means.

But there is another side to Turner, important to us today. In his last work, the painter pushes his discoveries so far that his pictures are but slightly tethered to nature. In the *Snowstorm* and especially in *Interior at Petworth*, Turner is frankly an expressionist, now concerned with an interior vision of his world, employing color and light for abstract fantastic effects. In quite another way, he, like Constable, anticipates the twentieth century.

DANIEL CATTON RICH

BULLETIN OF THE ART INSTITUTE OF CHICAGO

Vol. XL 6

Part Two

Exhibitions

Masterpieces of English Painting: Hogarth, Constable and Turner

Included will be Hogarth's Portrait of David Garrick, lent by His Majesty King George VI, as well as the finest Hogarths, Constables and Turners in the National Gallery, Tate Gallery, Victoria and Albert Museum and a few notable private collections.

Galleries 51, 52, 53, 25, 26: Closes December 15

Constable and Turner: The Road to Impressionism

An explanatory exhibition showing how Constable and Turner influenced the development of nineteenth century French Impressionism.

Gallery of Art Interpretation, Gallery 1: Closes May 1, 1947

Lithographs by Richard Florsheim

Richard Florsheim is known as a Chicago painter. His lithographs, produced since 1945, have not been shown before.

Gallery 16: Closes December 8

Prints by Douglas Wilson

Recent lithographs and woodcuts by one of Chicago's leading graphic artists.

Gallery 13: Closes November 15

Taller de Grafica Popular

First comprehensive showing in the United States of work by Mexico's most vital group of printmakers.

Gallery 11: Closes December 15

Japanese Prints

Some of the very important prints acquired during the past few years for the Clarence Buckingham Collection.

Gallery H5: November 15-December 30

Marc Chagall: Paintings, Prints and Drawings

A comprehensive survey of the colorful and highly imaginative work of the noted Russian-born artist.

Galleries G52-G58: November 14-January 12, 1947

Mediterranean Textiles

Turkish and Greek Island embroideries lent by Burton Y. Berry.

Gallery H9: Closes January 17, 1947

American Rooms in Miniature by Mrs. James Ward Thorne

Thirty-seven exact replicas in miniature of actual American rooms.

Galleries A10, A12: Closes June, 1947

Late Medieval Objects

Silver, bronze, stone, ivory and wood. From the collections of Dr. Emil Delmar and the Art Institute.

Galleries H16, A17: Indefinitely

MEMBERS' CALENDAR

ALL LECTURES TAKE PLACE IN FULLERTON HALL UNLESS OTHERWISE INDICATED

Mondays		TITLES OF COURSES	November 4
11:30 A.M.		Gallery Demonstrations.....Mr. Buehr	Hogarth's Progress Gallery 52
2:00 P.M.		Clinic of Good Taste.....Dr. Watson and occasional guest speakers	England's Debt to China
2:00 P.M.		Members' Studio, II.....Mr. Buehr, Studio 4	Members' Studio, II
5:45 P.M.		Adult Sketch Class.....Mr. Buehr, assisted by Mrs. Myers	Adult Sketch Class
8:00 P.M.		Clinic of Good Taste.....Dr. Watson and occasional guest speakers	England's Debt to China
Tuesdays			November 5
11:30 A.M.		History and Enjoyment of Art.....Dr. Watson	Painters of England since Turner
2:00 P.M.		Members' Studio, I.....Mr. Buehr, Studio 4	Members' Studio, I
6:30 P.M.		Evening Lectures in the Galleries.....Members of the Staff	Masterpieces of English Painting: Hogarth, Con- stable and Turner Dr. Watson Gallery 51
Fridays			November 8
10:00 A.M.		Adult Sketch Class.....Mr. Osborne and Mrs. Myers	Adult Sketch Class
12:15 P.M.		Current Exhibition Promenades...Dr. Watson and Members of the Staff	Masterpieces of English Painting: Hogarth, Con- stable and Turner Mr. Buehr Gallery 51
2:00 P.M.	}	Art through Travel.....Dr. Watson	Canada
6:30 P.M.			Repetition of 2:00 Lecture
8:00 P.M.			
Saturdays			November 9
1:10 P.M.		The James Nelson and Anna Louise Raymond Class for Children..... Mr. Osborne and Mrs. Myers	Abstract Painters
Sundays			November 10
3:00 P.M.		Art through Travel.....Dr. Watson	Canada

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PLACE IN FULLERTON HALL UNLESS OTHERWISE INDICATED

Art Institute Lecturers: Dudley Crafts Watson, George Buehr, Aldis Osborne, and members of the Art Institute staff.

Guest Lecturers: Adele Whitfield, style consultant; Jean Sterling Nelson, authority on period furniture.

Notes: At the *Adult Sketch Class for Novices*, Monday evenings and Friday mornings, materials are available for 15 cents.

During the fall season Dr. Watson will present his *Art through Travel* lecture subjects two weeks consecutively so that all Mem-

bers can be accommodated comfortably in Fullerton Hall. Programs are scheduled for 3:00 P.M. every Sunday afternoon and 2:00 P.M. every Friday afternoon. On Friday evenings repeat lectures will be given: one week at 6:30 P.M., and the alternate week at 8:00 P.M.

On Sundays the *Art through Travel* lectures are open to the public at a charge of 60 cents, including the Federal tax. Members are admitted free of charge; families of Members and their out-of-town guests must pay the Federal tax of 10 cents.

SES	November 4	November 11	November 18	November 25	December 2
.....Mr. Buehr	Hogarth's Progress <i>Gallery 52</i>	Hogarth's Views and Methods <i>Gallery 51</i>	A Constable's Lot <i>Galleries 52 & 53</i>	Constable's Know <i>Galleries 52 & 53</i>	Marc Chagall, a Painter of Imagination <i>Gallery G52</i>
and occasional guest speakers	England's Debt to China	Wallpaper from Georgian England to NowAdele Whitfield	English FabricsJean Sterling Nelson	Making Ready for Christmas	English PorcelainsJean Sterling Nelson
.....Mr. Buehr, <i>Studio 4</i>	Members' Studio, II	Members' Studio, II	Members' Studio, II	Members' Studio, II	Members' Studio, II
ehr, assisted by Mrs. Myers	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class
and occasional guest speakers	England's Debt to China	Wallpaper from Georgian England to NowAdele Whitfield	English FabricsJean Sterling Nelson	Making Ready for Christmas	English PorcelainsJean Sterling Nelson
	November 5	November 12	November 19	November 26	December 3
.....Dr. Watson	Painters of England since Turner	English Paintings in Ameri- can Collections	The National Gallery of Art, London, England	The National Gallery of Art, Washington, D.C.	Russian Art before Chagall
.....Mr. Buehr, <i>Studio 4</i>	Members' Studio, I	Members' Studio, I	Members' Studio, I	Members' Studio, I	Members' Studio, I
.....Members of the Staff	Masterpieces of English Painting: Hogarth, Cos- table and Turner Dr. Watson <i>Gallery 53</i>	Mediterranean TextilesJean Sterling Nelson <i>Gallery H9</i>	Marc Chagall Exhibition Mr. Osborne <i>Gallery G52</i>	Lithographs by Richard Florsheim Mr. Buehr <i>Gallery 16</i>	English Paintings in the Permanent Collection Mr. Osborne <i>Gallery 27</i>
	November 8	November 15	November 22	November 29	December 6
Osborne and Mrs. Myers	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class	Adult Sketch Class
and Members of the Staff	Masterpieces of English Painting: Hogarth, Cos- table and Turner Mr. Buehr <i>Gallery 28</i>	The Paintings of Marc Chagall Mr. Buehr <i>Gallery G52</i>	The Paintings of Marc Chagall Dr. Watson <i>Gallery G52</i>	The Paintings of Marc Chagall Mr. Osborne <i>Gallery G52</i>	Lithographs by Richard Florsheim Mr. Buehr <i>Gallery 16</i>
.....Dr. Watson	Canada <i>Repetition of 2:00 Lecture</i>	Canada <i>Repetition of 2:00 Lecture</i>	From New England's Boston to Washington on the Potomac <i>Repetition of 2:00 Lecture</i>	From New England's Boston to Washington on the Potomac <i>Repetition of 2:00 Lecture</i>	Turner's Venice <i>Repetition of 2:00 Lecture</i>
	November 9	November 16	November 23	November 30	December 7
Class for Children.....	Abstract Painters	Discovering Mood and Color	Painters of the Dramatic	Drawing Animals and People in Action	Painters of Animals
Osborne and Mrs. Myers					
	November 10	November 17	November 24	December 1	December 8
.....Dr. Watson	Canada	Canada	From New England's Boston to Washington on the Potomac	From New England's Boston to Washington on the Potomac	Turner's Venice

NOTES

Christmas Cards and Reproductions

Special Christmas cards, with reproductions both in color and in black and white, will be on sale this month and next in the Department of Reproductions. These are available either with or without season's greetings engraved on them. A list of the subjects of the cards will be sent on request and mail orders will be filled promptly.

Three excellent new color reproductions, ready in time for Christmas, are also available: On Montmartre by Vincent van Gogh, 18½ by 22½ inches, six dollars unframed; By the Window by Henri Matisse, 13 by 17½ inches, five dollars unframed; The Croquet Scene by Winslow Homer, 15 by 25 inches, ten dollars unframed, twenty dollars framed. Members of the Art Institute are entitled to a special twenty-five per cent discount on By the Window and On Montmartre.

Glee Club Concerts

The Glee Club of the School of the Art Institute, under the leadership of Charles Fabens Kelley, will give its Fall Concert on Wednesday, December 4, with a repeat performance the following Sunday, December 8, both at 3:00 P.M. in Blackstone Hall. Earl Mitchell will be the accompanist.

Members' Tea

Three times a year, Members of the Art Institute give a tea to exhibiting artists and to other distinguished artists who may be in the city. The fall tea will be Friday, November 29, at 3:45 P.M., in the Club Room. Each Member pays thirty-five cents.

Members' Studio

The Members' Studio Classes under George Buehr, held Mondays and Tuesdays at 2:00 P.M., are limited to fifty students each, selected from the Members' Adult Sketch Classes. There is a special fee of six dollars for fourteen weeks.

GOODMAN THEATRE

Members' Series

George Bernard Shaw is ninety years old. According to reports he is writing a new play. That is as it should be. Even if Shaw were no longer living, we would suspect that he was busy on a new play.

In our time Shaw has been and still is the greatest playwright of ideas; he has been and still is the greatest writer of comedy, thus combining two extraordinary gifts. Some of his work is no doubt dated. On the other hand, some of his earliest plays hold the stage more firmly than they did when first produced. *Candida* is a perennial. So is *Pygmalion*.

We shall celebrate Shaw's ninetieth birthday with the presentation of *Saint Joan*, which will be played on the following dates: November 7-9; 12-17; 19-24; with one matinee, Thursday, November 21.

Children's Theatre

The Twelve Dancing Princesses, the work of Nelson James, a veteran who studied playwrighting at the Goodman Theatre under Charlotte B. Chorprenning, is the first play of the Children's Theatre. It opened on Saturday, October 26, and will continue every Saturday at 2:30 through December 14, with a Saturday morning performance on November 30 at 10:30, and Sunday afternoon performances on November 3 and December 1 at 3:00.

Permanent Reservations

Members are advised that permanent seat reservations for the Members' Series are still available and those who expect to attend the performances with some regularity are urged to obtain permanent reservations. This will assure them the best seats available for the entire season.

Typography and Layout of the Bulletin

The Art Institute is grateful to Suzette Hamill of The Pocahontas Press who is responsible for the new and improved design of the *Bulletin*.

LECTURES AND GUIDE SERVICE FOR THE PUBLIC

DEPARTMENT OF EDUCATION, *Helen Parker, Head*

Individuals, groups and organizations may arrange for guide service and special lectures. Please consult the Department of Education Office in Gallery 2 on the First Floor for information regarding fees and appointments.

Children of the Chicago Public Schools are entitled to free gallery tours by appointment made in advance. For private and suburban schools there is a nominal charge.

EVENING LECTURES IN THE GALLERIES on current exhibitions and the collections are offered on Tuesdays at 6:30 P.M. by various members of the staff. The course is open to anyone and may be entered at any time. A series ticket, good for any twelve lectures, costs

\$5.00, plus \$1.00 Federal tax; a single lecture costs 50 cents, plus 10 cents tax. Admission to these lectures is free to Members. Guests of Members must pay admission fee.

DISCOVERING THE ARTS, a series of half-hour talks for busy people, sponsored by The Friday Club, will be offered free to the public every Wednesday noon at 12:30 P.M. by Addis Osborne. A detailed list of subjects may be obtained at the Information Desk.

ADVENTURES IN THE ARTS, the Florence Dibell Bartlett Free Public Lectures, are given by guest lecturers every Thursday evening at 6:30 P.M. in Fullerton Hall. These illustrated art and travel lectures are free to the public.

TUESDAYS at 6:30 P.M.

November 5	Masterpieces of English Painting: Hogarth, Constable and Turner.....	<i>Dudley Crafts Watson</i>	Gallery 51
November 12	Mediterranean Textiles.....	<i>Jean Sterling Nelson</i>	Gallery H9
November 19	Marc Chagall Exhibition.....	<i>Addis Osborne</i>	Gallery G52
November 26	Lithographs by Richard Florsheim.....	<i>George Buehr</i>	Gallery 16
	English Paintings in the Permanent Collection.....	<i>Addis Osborne</i>	Gallery 27

THURSDAYS at 6:30 P.M.

November 7	The Gentle Art of Etching.....	<i>Addis Osborne</i>	Fullerton Hall
November 14	Chinese Culture.....	<i>Charles Fabens Kelley</i>	Fullerton Hall
November 21	Exploring Indian Art in Alaska.....	<i>Katharine Kuh</i>	Fullerton Hall
November 28	Thanksgiving Day (No lecture)		
December 5	Architecture in Chicago.....	<i>Addis Osborne</i>	Fullerton Hall

THE ART INSTITUTE OF CHICAGO

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